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The Leeds School of Practical Art,

IN CONNECTION WITH THE GOVERNMENT DEPARTMENT
OF SCIENCE AND ART.

A REPORT

OF THE

Proceedings at the Annual Conversazione,

HELD IN THE

LECTURE-HALL

OF THE

MECHANICS' INSTITUTION & LITERARY SOCIETY,

JUNE 3RD, 1857;

W. BECKETT DENISON, ESQ., PRESIDENT OF THE SCHOOL,

IN THE CHAIR.

LEEDS :

PRINTED BY CHARLES GOODALL, 169, WOODHOUSE-LANE.

1857.



THE HISTORY OF
THE CHINESE PEOPLE

A HISTORY OF CHINA
BY A CHINESE WRITER
TRANSLATED BY J. R. GREEN

BOOK VI.

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OFFICERS FOR THE YEAR 1857-58.

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MR. J. WHITE, HEAD MASTER.

MR. C. RYAN, ASSISTANT MASTER.

HRS
28.8.96

CONVERSAZIONE.

W. B. DENISON, Esq., President of the School, took the Chair ; and amongst the gentlemen present were :—The Mayor of Leeds (J. Botterill, Esq.), J. Hope Shaw, Esq., P. O'Callaghan, Esq., the Rev. Alfred Barry, the Rev. G. W. Conder, T. Wilson, Esq., C. Empson, Esq., Henry Oxley, Esq., W. S. Ward, Esq., G. Brook, Esq., J. Hole, Esq. ; and also a considerable number of ladies belonging to the principal families in the town.

Upon the walls and tables of the hall were displayed numerous works of art and articles of *vertu*, contributed by P. O'Callaghan, Esq., Mr. Hassé, Mr. Broadhead, Mr. Fenteman, Messrs. Harvey and Reynolds, Messrs. Navey and Braithwaite, Mr. Bates, Mr. Smalpage, &c. ; as well as a most interesting array of drawings, &c., by pupils of the School, and a number of photographs, drawings, &c., from the Society of Arts, London. Amongst the more noticeable features of these contributions were holographs of Nicholas Poussin, Michael Angelo, and Rubens, contributed by P. O'Callaghan, Esq., accompanied by portraits of those eminent artists—the greatest which France, Italy, and Germany ever produced. The letter of Michael Angelo is one of introduction to an artist ; that of Poussin relates to painting, especially landscape ; and that of Rubens, written in his double capacity of painter and ambassador, is political and artistic. The photographs of Messrs. Navey and Braithwaite—especially those of the late Robert Hall, Esq., J. R. Mills, Esq., and W. E. Forster, Esq.—and a selection of beautiful water-colour drawings from Mr. Hassé, and two exquisite portraits from Mr. Bates, attracted a large share of attention.

The CHAIRMAN, in opening the proceedings, adverted to the absence of J. G. Marshall, Esq., W. E. Forster, Esq., E. Baines, Esq., and J. Kitson, Esq., all of whom were, from one cause or another, precluded from being present, contrary to their original intentions and promises. He then congratulated the pupils of the School upon the excellence of their drawings displayed upon the walls of

the hall—creditable alike to themselves and to their head master, Mr. White, and his assistant, Mr. Ryan. He impressed upon all before him, especially the young, the immense importance of taking as much advantage as possible of the opportunity afforded by the Leeds School of Practical Art, of becoming skilful designers, under the tuition of its excellent master, Mr. White. It was an old and frequent accusation that the products of English manufacturers were inferior to those of other countries in beauty of design. He repeated the accusation, because he was quite convinced of its truth, from the opportunity he had, eighteen months ago, of observing the productions of English and French manufacturers, as exhibited in the Paris Exhibition. The superiority of the French designers he traced to the national institutions which had for centuries existed in France for the diffusion of art knowledge amongst even the humblest of the working classes of that country; whereas in England the spirit of both Government and people had rendered the establishment of such national institutions impossible. In former times, in only two instances had it been attempted, namely by Charles I. and George II., and both attempts had failed, they being, in fact, contrary to the genius of England. Added to this was the circumstance that works of art were in England above the reach of the working classes; and prints of art publication were few and costly; therefore it was not difficult to account for the superiority of the French as designers, or for the fact that France had gradually become the producer of the higher class of articles, requiring great care and decorative skill. England, on the contrary, had become the manufactory of the substantial and the useful—the producer for those who had to look at their means rather than their taste. Mechanics' Institutions had failed in imparting art education or the love of art to the working classes to the extent anticipated by many of their friends; and hence he was most anxious for the success of those Schools of Art, from their great importance in manufacturing districts. The Leeds School of Practical Art had increased in importance and efficiency since its present head master had been appointed; and he regretted that the condition of the School did not admit of his deriving a more liberal income from his labours. After some further remarks, the Chairman concluded by calling upon

Mr. HOLE to read the Annual Report, (for which see page 8.)

The MAYOR moved the adoption of the Report, and said that France had been for two centuries the emporium of taste,—artists had there been encouraged by Government in every possible way. Schools of Art abounded, and every facility and encouragement

was given to boys of promise found therein,—and it was within his own knowledge that clever boys, so selected, became the heads of great firms. Under such circumstances, it was no wonder that art had so progressed in France, as compared with its advance in this country, where no corresponding aids had been afforded or encouragements held out.

Mr. J. H. SHAW, in seconding the Report, observed that the Creator had implanted in all the taste for beauty, and in all the works of his hands gratified that taste in the highest possible degree. To educate the young to a true perception of the beautiful in form was a work of utility and usefulness, and really implanted in the breasts of those so educated a means of gratification than which nothing could be higher and purer. Education in the art of design gave the power of accurate observation of those objects by which we are surrounded. Excellence in decorative art was of the utmost importance to the people of this manufacturing district—not only as a means of gratification and happiness, but as being the very means of subsistence to thousands engaged in manufactures wherein the art of design is a requisite. He mentioned that the Kirkstall Institution (of which he was president) has nineteen pupils under Mr. Ryan, whose tuition had been eagerly sought and thankfully received. These pupils are of the class who, of all others, are those to whom a knowledge of drawing must be most valuable; and the result of their studies must be to make themselves more skilled workmen,—therefore more able and better paid workmen,—and therefore more happy and contented workmen. For these and other reasons he most heartily approved of the School of Practical Art; and he had great pleasure in seconding the adoption of the Report.

The Report having been adopted,

The CHAIRMAN presented a bronze medal of beautiful workmanship, awarded by the Department, to Mr. Booth, a successful pupil, who was stated by Mr. White to have obtained an excellent situation at Bradford; and the same gentleman added that two similar medals had been granted to Messrs. Keeling and Whitham, both of whom were absent that evening.

The Rev. ALFRED BARRY proposed the first sentiment as follows:—

“As it is the function of Art to educate the perception of beauty, art culture should form a constituent part of all liberal education.”

He regretted that Mr. Marshall, who was to have moved the sentiment, was not present, inasmuch as no gentlemen in this

locality had done so much as the Messrs. Marshall in bringing art and science to the aid of manufactures. The Rev. Gentleman proceeded to say that education should be directed to the development of all the faculties of the human mind ; and then, on observing which faculty was the strongest, to devote ourselves to educating that one—assuming that God had made that faculty strong above all others in order that it might be most usefully employed and extensively developed. He then entered with much clearness and force into the consideration of the abstract powers of the intellect and imagination, for the purpose of showing that the importance of the union of truth and beauty must always be impressed upon the mind. The School of Practical Art proceeded upon this principle, very properly laying it down as a maxim, that nothing is beautiful which is not natural, and that nothing is natural which is not true.

Mr. O'CALLAGHAN seconded the sentiment, and expressed his high satisfaction at the circumstance that there was to be found in that hall a place whence all religious and political rancour was rigidly excluded. He added to what had fallen from the Chairman and the Mayor in reference to the superiority of France in the arts of design, that every child in France was compulsorily educated in art. This, he said, would account for the superiority of French draughtsmen and designers. He also adverted to the improvements in the arts of design in England of late years as most encouraging and gratifying.

The Rev. G. W. CONDER proposed the second sentiment, and said that the fact of 1,300 pupils being under tuition by the masters ought to be sufficient to induce the gentlemen of Leeds to come forward at once and remove the miserable debt of £90, which lay like an incubus upon the School, and crippled the efforts of its managers. Economy was necessary, but the miserable parsimony to which the Committee were driven by the want of funds was most injurious to the object which they all had at heart. He felt the more desirous to see this incubus removed, because the School contemplated the education of females in art. All females were naturally artists ; but, unfortunately, woman had been put too much to the menial occupations of life, rather than the higher purposes of art and design. He appealed to the ladies and gentlemen to lend a helping hand to the extension of this institution ; so that they might lay the foundation of woman's removal from the needle and other menial occupations to the more noble and genial regions of art, for which she was by nature so eminently fitted. The sentiment which he had to move, and he moved it most cordially, was as follows :—

"The close and increasing connection of Art and Manufactures, shown in the productions of many countries at the recent Exhibitions in London and Paris, demands for the maintenance of our industrial supremacy the speedy and systematic diffusion of art instruction throughout the manufacturing community."

Mr. T. WILSON, seconded the sentiment; and was followed by

Mr. TRAICE, who, in proposing the following sentiment:—

"The establishment of Art Schools in all the great centres of manufacturing industry is a highly important and useful proceeding, and their further extension to every populous locality in the kingdom is very desirable. The Leeds School of Practical Art exemplifies the practicability of such a step, inasmuch as this School is a centre from which is dispensed the benefits of elementary instruction to about 21 surrounding public schools and institutions."

censured in strong terms the parsimony of the State in relation to art education, holding it discreditable to the Government of this country that they should leave the schools so feebly supported.

Mr. HARRISON seconded the sentiment.

Upon the motion of Mr. BROOK, seconded by Mr. SHAW, a vote of thanks was carried by acclamation to the Chairman, who acknowledged the compliment, and the meeting terminated at a quarter-past ten o'clock.

ANNUAL REPORT
OF THE
LEEDS SCHOOL OF PRACTICAL ART,
FOR YEAR ENDING DECEMBER, 1856.

SINCE the last publication of an Annual Report of the Leeds School of Practical Art, another great event, relating to art and industry jointly, has occurred in the instance of the Paris Universal Exhibition of the year 1855. In this second international Exhibition the reciprocal influence of art on manufactures was much more manifest than in the previous display in London in the year 1851. In the Paris Exhibition art was shown more fully associated with industry, entering into it as an integral portion of its products, and qualifying its values still more decisively, than on the former occasion referred to. With the many products of manufacturing skill, from the massive steam machinery of support or of motion to the most delicate filagree executed by the hand of the jeweller, art was shown to be intimately connected. In jewellery, arms, bronzes, and metal work,—in enamels, porcelain, glass, and earthenware,—in house furniture, wall decorations, and paper-hangings,—in printed and woven hangings and garment fabrics,—and even in the implements of trade and industry, art had found a field for its exercise. Besides the direct applications of art to manufactures, its refining influence extended so as to insure greater smoothness of surface finish, and geometrical accuracy of form in objects, or on portions of objects, which did not admit of art decoration.

The great scientific discoveries and improvements of our time have vastly extended the field of art applications. New substances have been introduced, and also improved and multiplied modes of employing them; old substances have found an endless variety of new uses; and while changes in the materials are rapidly altering the principles of construction, these carry with them corresponding changes in, and extensions of, the applications of art. These revolutions in the operations of the industry of all nations discover still more the urgent necessity that exists of maintaining, if only from prudential reasons, our Art Schools in their utmost efficiency.

Those great international exhibitions test the industrial resources and artistic taste of a nation, and publish to the commercial and civilized world its capabilities and attainments. The frequent occurrence of such great public events will, no doubt, result in marked epochs of art and industry. They will assist to form a community of sentiment on the useful and ornamental among European nations ; and the peculiarities and eccentricities of taste, arising from physical circumstances and national habits, will come to be merged in some general standard of excellence. National sentiment and the calculations of private interest, on such great occasions, concur in intensifying the principle of competition ; and we should accordingly expect that the parties concerned would be led to display picked examples and feats of manufacturing skill or ingenuity, rather than the products of the normal condition of their industry,—an excellence illustrated by select specimens in the quality of those products which are chiefly adapted to the cultivated and wealthy. To maintain our position we must not rest in the view of manufacturing for the crowd only, but must aspire to comprehend and satisfy the commercial wants of all.

In the great world of industry pre-eminence is achieved and maintained by adequate power, and by that alone. This superiority is constituted of many elements and concurrent circumstances ; but no single constituent of it is so decisively influential as that which has its foundation in the culture and energy of the great producing class. Our industry, to be effective, must be quickened and impelled by the free activity and vigour of an enlightened people. Greater inventive faculty for devising or abridging the processes of industry, higher excellence in the quality and greater economy in the price of commodities, are the principal grounds of commercial pre-eminence ; and no artifice of restrictive or partial legislation can effectually limit, or even seriously modify, the natural effects or sure results of those commanding influences.

Acting in the executive of an educational institution, the avowed purpose of which is to assist in sustaining and extending the industry of our country, through the improved taste and general education of its great industrial class, your Committee consider it desirable, in the presence of a friendly audience, to announce again the fundamental end and aim of their operations, and at the same time to realize to themselves the full measure of difficulty which exists in the mind and circumstances of the people to the attainment of this important object.

The ordinary inducements of commercial advantage attending skill in art and its applications have long been present with us. They are useful and effective within but a limited range ;—the still very extensive employment of foreign talent as a substitute

for that of home growth seems to indicate that such inducements have hitherto proved inadequate to insure its production among ourselves. There is certainly a great privative hindrance to the progress of art among us, in the absence of those great national works, the constant sight of which, in many foreign countries, stimulates the public taste for art ornament and decorative enrichment. There are, however, great hopes and sure symptoms of improvement among us. The public mind is becoming deeply impressed with the importance of this study, both in its educational and industrial bearings, and your Committee look forward to the future with confidence. The great effort that is now made towards a wide-spread development of art education in our country, and this not alone for the upper and middle classes, but for all, must exert a beneficial influence on the rising generation. Once properly instructed, there is very little doubt that the plain good sense, the energy and will, and the dislike of mere display, of our countrymen, will result in works of much higher excellence in decorative art ; the artizan will add to his admitted manual dexterity and thorough workmanship, the knowledge and taste that will enable him to unite beauty to excellence, and to carry out the labours which the advanced taste of the general public, of our own and other countries, will demand at his hands.

During the present time, much of the action of our provincial schools is limited to instruction in elementary drawing. A broad basis is given to this stage of the study in the great numbers who are engaged in it. It is to be regretted, however, that many never pass this stage, from the circumstance that they are continued at school for too short a time. This remark especially applies to young people attending our public day schools. The only opportunity which remains presented to such is that of continuing to prosecute in evening classes the study begun in the day school, but many have not the facilities for doing this.

Another and very important circumstance which tends to perpetuate a merely elementary and superficial acquaintance with drawing, is the general poverty of our Central Schools, compelling the masters, for their personal support, to lay hold of every chance of employment which may present itself ; and they are led, in consequence, to spread the duties over too wide a field for the true and efficient training of their pupils. Still, however, your Committee hope that much good is being done, according to present circumstances and opportunities ; and while we do not achieve all that is desirable, yet there is good ground for considering that a sure foundation is in the way of being laid for more decided progress in the future. Since the last Annual Report was published, the Department has introduced the practice of Examinational Visits to the various schools in its connection. Formerly they were satisfied with the indications of progress that were afforded by the spring

and autumn collection and scrutiny of the advanced pupils' drawings that were sent to London ; now the general condition of each school is determined by periodical visits of a competent Inspector. Last year our own School underwent such an examination ; and besides the expression of a favourable verdict on the general studies of the pupils, medals were awarded to the following three students :—Mr. Thomas Whitham, Mr. Edward Basset Keeling, and Mr. Samuel Lawson Booth.

Quite recently the Department has resolved on urging these examinational visits to a much greater degree of strictness of detail, in requiring each pupil to perform his work under the immediate eye of the Inspector. He is thus able to judge with perfect certainty and accuracy as to the method of tuition pursued in each school, and of the general progress of the pupils.

During the past year a change took place in the appointment of head master to this School. This circumstance is generally attended with inconvenience and loss to the School itself, and for some time affects the position of the new master unfavourably. It takes a considerable time, for one new to the peculiar duties of the appointment, to assure the Committee and the public of his suitability for the post, and of his general efficiency as a teacher ; yet, even within so short a period as nine months, our new head master, Mr. John White, has given the most satisfactory evidence of his fitness for the appointment, in the large increase of his pupils, and in his general and increasing popularity as a teacher. The head master has under his personal charge ten schools wherein he gives lessons. The following are the names of those schools, with the pupils in attendance :—

Central School, 104; Ackworth Schools, 200; Leeds Free Grammar School, 50; Wakefield Mechanics' Institute, 26; Leeds Mechanics' Institution, Boys' School, 90; Leeds Ladies' Educational Institution, 50; Marshalls' School, Holbeck, 150; St. Matthew's do., 150; St. George's do., 180; St. Peter's do., 30.

The head master has altogether under his personal charge 1030 pupils.

The School has now in action two certificated masters,—Mr. John White, head master ; Mr. Charles Ryan, assistant master.

The circumstances and motives which led to the appointment of the assistant master were the following :—The various public schools attended by the head master readily suggested the practicability of the further extension of the scheme of itinerant teaching. It was thought exceedingly desirable that all the popular institutions, and the public and private schools, in and around Leeds, should have the opportunity presented to them of establishing classes for this purpose, under the direction of a qualified master. In May, 1856, an interview was held in Leeds with Mr. Henry Cole, of the Department of Science and Art, when a proposal was made to him, that in the event of a master being sent

by the Department, to carry out the project of a further extension of art instruction in public schools, the Committee of the Central School, provided no pecuniary responsibility was incurred thereby, would superintend the undertaking, and afford their utmost assistance in carrying it out. A meeting with the Committee was convened of the representatives of a number of those institutions and schools, and as a result of their joint deliberations, a definite proposal was drawn up and transmitted to the Department. About the beginning of last November an additional master was sent from the Department. The enterprise has succeeded beyond the most sanguine expectations of the Committee. Mr. Charles Ryan, the gentleman who very efficiently discharges the duties of assistant master, has now under his charge the following twelve classes, in public schools and institutions, including altogether, 287 pupils :—

Woodhouse Mechanics' Institution, 12; East Ward do., 12; Kirkstall do., 9; Headingley do., 19; Halifax Working Man's College, 22; Kirkstall School, 50; Burley do., 75; St. Andrew's do., 30; St. Ann's do., 16; Two private do., 33; West End Mechanics' Institution, 9.

The classes for the instruction of females have had the special attention of the Committee. At present there are 86 females receiving lessons in connection with the Central School, and under the head master's personal care. An evening class for females has been recently introduced, and it is progressing very favourably. There are 12 pupils in attendance.

Mechanical drawing is a branch of study which is taught in the Central School, and in several of the classes of the popular institutions in which the masters give lessons. This branch of study is of especial importance in a town where mechanical engineering is so large a branch of business ; and it is very satisfactory to find that the artizan class give this branch so great a share of their attention.

The financial condition of the School, although slowly improving, is not at all satisfactory,—the Committee still feel the incumbrance of a debt of upwards of £90. The hope entertained by them of being able, in the lapse of some years, to clear off all outstanding claims, and during the same time to meet the current expenses of the School, rests mainly upon the continued liberality of the subscribers ; partly upon that portion of the fees which accrues to the School ; and partly also upon employing a rigorous and even parsimonious economy in all expenses. This weight of debt hinders the Committee from adopting that liberal course of action towards the School which, in many instances, would operate favourably on its efficiency. The Committee sincerely hope that the friends of art education will continue their truly patriotic aid to the School, in the full conviction of its great public usefulness ; and that they will also endeavour to prevail on others to give their contributions towards the same laudable object.

LIST OF SUBSCRIBERS AND DONORS,

FOR 1856.

	£. s. d.		£. s. d.
W. Beckett, Esq.....	4 4 0	T. P. Teale, Esq.	1 0 0
J. G. Marshall, Esq.	4 4 0	T. Wilson, Esq.	0 10 6
A. Marshall, Esq.	1 0 0	J. Young, Esq.	1 0 0
H. C. Marshall, Esq.	1 0 0	G. Young, Esq.	1 0 0
Sir Geo. Goodman	2 2 0	Ditto, donation	2 0 0
Messrs. Schunck, Souchay, and Co.....	2 2 0	T. Dawson, Esq.	0 10 6
R. Barr, Esq.	1 1 0	R. L. Ford, Esq.	0 10 6
Sir T. Beckett, Bart.	1 1 0	Dr. Irvine	0 10 6
Mrs. Beckett	1 1 0	Messrs. Harvey & Reynolds	0 10 6
W. Booth, Esq.	1 1 0	J. Holmes, Esq.	0 10 6
J. Botterill, Esq.	1 1 0	W. S. Ward, Esq.	0 10 6
Messrs. Briggs	1 1 0	J. Livesey, Esq.	0 10 6
T. T. Dibb, Esq.	1 1 0	W. McIntyre, Esq.	0 10 6
G. Donisthorpe, Esq.	1 1 0	H. J. Morton, Esq.	0 10 6
E. Edison, Esq.	1 0 0	G. Morley, Esq.	0 10 6
A Friend, per ditto.....	1 0 0	T. W. Stansfeld, Esq.	0 10 6
J. Holdforth, Esq.	1 1 0	Henry Inchbold, Esq.	0 10 0
J. A. Ikin, Esq.	1 1 0	J. F. Hurst, Esq.	0 10 0
J. Kitson, Esq.	1 1 0	Messrs. Lambert and Co. ...	0 10 0
D. Lupton, Esq.	1 1 0	John Taylor, Esq.	0 10 0
F. Lupton, Esq.	1 1 0	W. S. Ayrton, Esq.	0 5 0
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J. Lupton, Esq.	1 1 0	Miss Ayrton	0 5 0
C. Makins, Esq.	1 1 0	Rev. G. W. Conder	0 5 0
T. Pease, Esq.	1 1 0	G. Corson, Esq.	0 5 0
J. H. Shaw, Esq.	1 1 0	A. Falkner, Esq.	0 5 0
J. Smith, Esq.	1 1 0	F. Horsley, Esq.	0 5 0
R. B. Turner, Esq.	1 1 0	J. Radford, Esq.	0 5 0
J. G. Uppleby, Esq.	1 1 0	G. Shaw, Esq.	0 5 0
J. Bateson, Esq.	1 0 0	Messrs. Smith & Son	0 5 0
C. Empson, Esq.	1 0 0	T. J. Wilkinson, Esq.	0 5 0
		A Friend, donation.....	0 5 0

PRIVILEGES OF SUBSCRIBERS.

A Subscriber of 5s. per annum may introduce a pupil, free, to the Elementary Class, for one quarter.

A Subscriber of 10s. per annum for two quarters.

„ 20s. „ for one year.

SCHOOL OF ART.

BALANCE SHEET FOR THE YEAR,—JANUARY TO DECEMBER, 1856.

Dr.	£ s. d.	Cr.	£ s. d.
To Balance in Hand.....	11 13 3	By Master's Salary	141 6 11
" Subscriptions and Donations.....	50 5 6	" Porter's Wages	21 19 6
" Fees—Central School.....	43 4 1	" Coals	5 11 6
" Public Schools.....	162 5 3	" Cleaning	0 11 10
" Grant from Department, for Pupil Teachers	2 0 0	" Gas	3 11 6
" Exhibition	13 1 2	" Printing	12 0 0
" Travelling Expenses	0 18 0	" Travelling Expenses	3 14 8
	<u>271 14 0</u>	" Insurance	0 18 5
		" Rent, with Arrears of do	45 0 0
		" Sundries	1 7 3
			<u>236 1 7</u>
		" Joiners' Work—Exhibition	13 13 6
		" Gas Fittings do	16 19 0
		" Smiths' Work do	5 0 10
		" Cloth, &c. do	4 12 5
		" Attendants do	1 10 0
		" Cleaning do	0 6 0
		" Carriage do	1 10 3
		" Sundries do	0 14 4
			<u>44 6 4</u>
		" Balance.....	<u>2 19 4</u>
			<u>£287 3 3</u>
		" Balance of Cash in Hand	<u>100 2 9</u>
			<u>£100 2 9</u>

ADDRESS to the WORKING CLASSES, by the REV. J. S. HOWSON,
 Principal of the Collegiate Institute, Liverpool.

IT is perhaps not generally known that provision has lately been made for the teaching of Elementary Drawing, in many of the National and other Schools in Liverpool: and even if it is known, it is probable that the *working classes* may wish to learn something of the reasons for this arrangement, and of the advantages which are to be expected from teaching children to draw.

Foreign nations, and especially our neighbours and allies, the French, are much superior to the English in the style of many articles of manufacture,—and in some cases they beat us, in consequence, altogether out of the market. One reason of the superiority of foreign workmen is this,—that *their eyes and hands are trained from an early age in drawing and design*. Arrangements for this purpose have existed for many years in the common schools of France and Germany; consequently the people of those countries have a better judgment than ourselves in many matters of taste, and designers from abroad are often employed in this country, when Englishmen would be employed, if they were better educated. Hence our Government has very properly established a system for spreading the knowledge and practice of drawing through our whole population; and it does not seem right that Liverpool should be slow in availing itself of the benefits now placed within its reach.

Perhaps the force of what has been said will be better felt, if I quote the words of a practical London silversmith on this subject:—*At present we seldom find an English workman who understands a drawing when placed before him—give him a ready-made article to copy, and he will do so tolerably well, showing he has the elements of good and sound workmanship in him; but place a drawing before him, and it is like talking to him in a strange language; he does not enter into the idea put before him. This arises from his never having learned to draw. On the continent, we believe, all workmen learn to draw; we have employed several foreigners, and never yet found one who did not well comprehend a drawing at first sight, and many of them draw and design themselves, but when they do not, they work out another's drawing with a good deal of original taste and delicacy.*

You may be inclined to say that this argument applies very well to such places as Manchester, Birmingham, and the Potteries, where great numbers of the people are employed in making and improving patterns,—but that it does not apply well to Liverpool, where there are hardly any manufactures at all. But surely joiners, masons, plasterers, and cabinet-makers are all the better, if they are *able to express on paper what they mean*. Unless they understand plans and drawings, they cannot execute correctly the orders which they receive; and unless they have some power of making outline sketches themselves, they are often at a loss how to guide their assistants. I have only enumerated two or three trades; but a little consideration will show that a knowledge of drawing is useful for almost any business in life.

But perhaps you will say that it is very difficult to learn to draw,—that it requires a great deal of time, and a great deal of talent. No doubt it is difficult to learn to draw very well; but this is no reason why we should not learn to draw as well as we can. It is not easy to learn to write very well; but nobody makes this an argument against learning to write as well as he can. Besides this, *writing is only one particular kind of drawing*. It is not much more difficult to draw a square or an oblong than to write in running hand the figures which we call the letter A or the letter W. It is almost as easy to learn to draw a chair or a chest of drawers, as to learn to set down your own christian name and surname in real good handwriting.

I have said that writing is only a particular kind of drawing. I might have said that *drawing is the clearest kind of writing*. A child can understand the pictures in a picture book, though he cannot read a word of the print. If you want to describe the shape of anything—a hat, or a basket, or a boat—the best way is to draw it, and then everybody will see what you mean. Besides this, *drawing is a universal language*. Other languages are different one from another; but this is the same for all the world. A great many languages are spoken in the countries with which the trade of this port is connected, and it requires much time and trouble to learn even one of them; but a man who can draw can write a language which is understood everywhere.

Other advantages may be expected from teaching children to draw. *It gives them a better use of their hands and their eyes.* It improves their handwriting. It causes them to notice many things that they never noticed before. It encourages a habit of neatness and order. It gives them *a taste for innocent amusement*, and may be the means hereafter of keeping them from a great deal of harm. As a Christian Minister, I beg you seriously to consider this, as well as the other points which I have laid before you, and to remember that it is a duty to cultivate every talent with which we may have been endowed.

Let no one persuade you that any attempt is made to force you to do what you do not like in this respect. Some of the friends of education in Liverpool have been labouring, with the help of Government, to place these opportunities within your reach; and it rests with you to avail yourselves of the opportunities, or not, as you may be disposed. If you wish to know further particulars, you are advised to consult *the nearest National schoolmaster*. He will probably be able to give you all requisite information.

Collegiate Institution, Liverpool, July, 1855.

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